

THE

FEBRUARY, 1939

# THE QUILL

A MAGAZINE FOR WRITERS, EDITORS, AND PUBLISHERS



GET THAT STORY!

If ever a photograph depicted the struggle that ensues to get a story, this is it. Capt. Frank H. Spurr, skipper of the Esso Baytown, which rescued the survivors of the Cavalier disaster, surrounded by interviewers as his ship docked at New York.

—Wide World Photo.

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A MAGAZINE FOR WRITERS, EDITORS AND PUBLISHERS

Founded 1912



VOLUME XXVII FEBRUARY, 1939 NUMBER 2

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Business Office  
35 E. Wacker Drive  
Chicago, Ill.

Editorial Office  
14891 Artesian Avenue  
Detroit, Mich.

Office of Publication  
1201-5 Bluff Street  
Fulton, Mo.

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## AT DEADLINE

By R. L. P.

WE'VE heard a lot of gibes in our time—many of them admittedly justified—aimed at the small-town press. We've also heard and voiced some mighty nice things about small-town papers and those who produce them.

So it was with considerable interest that we read the tribute paid the small-town press by John Allen, editor of *Linotype News* and author of "Newspaper Makeup," in discussing the development and adoption by so many papers of flush-to-the-left heads and other streamlined makeup innovations.

The *Linotype News*' campaign for modernized makeup was launched nearly 10 years ago, in September, 1928, to be exact. It was received with interest and marked response. And who do you suppose was first to swing to the new styles? The big city boys—the metropolitan sheets? Not at all—it was the wide-awake lads in the rural regions.

"The weekly publishers—Lord love them!—sometimes referred to as the little fellows of journalism—and the school editors—the daring, try-anything lads!—were the first to listen and act," he reports. "Shortly after the *Linotype News* began presenting and campaigning for those simplified flush-left heads, some dozen or more weekly papers and about the same number of school papers began to adopt them. In less than a year after the *Linotype News* started campaigning for heads of that kind, at least 75 weekly newspapers and school publications had begun to use them."

The first big daily to make the change, Mr. Allen reports, was the *Cleveland News*, in 1934. The *Seattle Star* was next. Many others have followed suit since—and the experiments in front page treatment, and on the inside pages as well, are just really beginning.

We have a hunch the papers of the next five to 10 years are going to look and read a lot differently than they have in the last five or 10.

HOW'S your vocabulary today? Are you making any effort to add to it? Do you blunder your way through nouns, adverbs and adjectives like a bull in a china shop?

Perhaps a little book entitled "Twelve Ways to Build a Vocabulary," written by Dr. Archibald Hart, of the Gilman School in Baltimore, and recently published by E. P. Dutton & Co., will give you a lift.

At any rate, here's a little test for you. Find the right words to match the ones italicized in the following:

A bowdlerized edition: expensive, first, expurgated, unprintable, advertised.

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# The Newspaper I'd Like to See



Marco Morrow

## A Candid Survey of the Press and Its Place in Today's World

By MARCO MORROW

reflector, a mirror, not only of events, happenings, news, but also of thought and opinion.

To be sure, the editor may comment and interpret. He may attempt to "mold public opinion"; but where does he get the pattern for that molding? From Moses and the Prophets? From Plato and Aristotle? From the Fathers of the Constitution? Sometimes, perhaps, but usually—and I say rightly—his pattern of thought is formed by the spirit that permeates and dominates his day and his environment.

And so what? Is the newspaper to be the voice of one crying in the wilderness, warning of the wrath to come? Or is it to be a cheerful little co-operator sitting in the game—oh, say with the Chamber of Commerce, the Merchants' Association, the D. A. R., the American Legion, and the rest of our "best people"—and playing in strict accord with the house-rules?

A favorite text of mine—I regret that I cannot name Chapter and Verse, for I'm quoting from the misty depths of a hazy memory—is a paragraph from Henry George. He said something like this:

"Every generation has its men born ahead of their times. They are pioneers in thought; trail-blazers; they go before us and mark the way. We usually reward them with the hemlock, the cross or the gibbet; and erect monuments to them in after centuries. The world has need of such men—how great need! But not too many at one time. The man who contributes most to human progress, is the fellow who keeps in touch with

his fellow-men, elbow to elbow, giving an almost imperceptible urge forward."

HERE are, of course, occasions when it is necessary for editor and paper to go to the stake for conscience' sake; but such occasions are rare. The advocacy of an unpopular cause puts to test the confidence of the public in the integrity and character of the newspaper. The people may damn the paper, but if they do not suspect "a bug under the chip"—some ulterior motive, they do not lose their respect for it.

The editor who keeps in touch with his people, elbow-to-elbow, can say a lot of things that no community would stand for, coming from a self-appointed, self-righteous, pharisaical uplifter. More papers die from dry rot than from an excess of zeal in a righteous cause, however unpopular.

I said a moment ago that we must be realistic. We shall admit, then, that the newspaper, in a competitive age, in a capitalistic system, is and must be a commercial enterprise, conducted for profit. The editors may build castles in the air; to the publisher goes the job of putting a material foundation under them. That foundation is made up of dollars and cents and it takes a lot of them in these days. Journalism, whatever it may have been in the Golden Age which never was, today is a business, governed by the same fundamental principles that govern the production and sale of steel, and bananas, and automobiles, and lollipops.

The other day I took a visitor into one

### Brief—But to the Point

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More papers die from dry rot than from an excess of zeal in a righteous cause, however unpopular.

The newspaper must be human, and human life, thank God, is not made up exclusively of big moments. But neither is it made up exclusively of slapstick and mush.

The editors may build castles in the air; to the publisher goes the job of putting a material foundation under them.

I am still idealistic enough to believe that the function of the newspaper is co-operation with the people in establishing and maintaining a just and righteous order of society.

I am realistic enough to believe that the newspaper which does not take the responsibility of honest leadership in this chaotic day, is already on the road to that graveyard from which no newspaper returns.

of our editorial offices and introduced him to some of our bright young men. They had a fine visit, discussing journalism, its manifold responsibilities, and its glorious opportunities. When they had finished, my visitor turned to me and said, "Well, let's go down to the business office and meet some of your fellows there. I want to see journalism as it adjourns." I don't know whether that pun was original with him or not. But it was good.

Most publications, daily, weekly and monthly, are published primarily for advertising purposes—our post office entries to the contrary notwithstanding. In the newspaper business advertising is the foundation, the keystone, the *sine qua non*, the lifeblood and any other metaphor you want to throw into the mix. Inevitably so, in a day when the church "sells" religion; schools "sell" education; political parties "sell" their candidates, and most of our opinions are "sold" to us ready-made by propagandists.

Advertising is the American way of life. If you have any doubt about it, come up and see me sometime and I'll pull on you one of my advertising club speeches. I'll "sell" you on the idea.

WHILE we're in this mood of candid realism, we may as well admit that newspapers are not in a particularly happy frame of mind at the present moment. A lot of brickbats have come our way; and we've had a lot of explaining and defending to do.

We have spewed forth a lot of mushy bla-bla about the "Freedom of the Press"; meaning—the shade of John Milton forgive us!—the right of the entrepreneur of a commercial enterprise to fix without let or hindrance the wages and hours of his employes, to dictate their relationship to each other, and to be arbitrator of their political opinions and their social conscience—if any.

Well, why not? "This is my paper, isn't it? It's my money that runs it. I foot the deficits, which are getting so they come damn frequently. I am responsible to my stockholders, to my bankers, and, some of these theorists tell me, even to the public. If I can't surround myself with men who will go along with me, who are loyal and in sympathy with my policies and my idea of what the newspaper business is, what the hell am I here for?"

That's a fair question. Why is a newspaper anyway? In a profit economy a newspaper must be operated on a profit-making basis. In the quarterly meetings of the board of directors, in the occasional interview with the bankers, and in the rating given a newspaper by fellow publishers, the question of profit is given first consideration—inevitably. The castle must rest on a firm commercial foundation.

THAT'S all right, but it isn't the whole story. A member of the state legislature of Kansas, 50 years ago, referred to a railroad that had been built on paper for

**MARCO MORROW'S** distinguished career in journalism began as a reporter for the Springfield (O.) Republic-Times in 1890. Five years later he became editor of the magazine *Womankind*, in the same city. In 1899 he went to Chicago as editor of *Agricultural Advertising*, continuing in that capacity until 1906 when he became secretary of the Long-Critchfield Corp., of Chicago.

His long connection with the Capper Publications began in 1908 as director of advertising. He became assistant publisher in 1919 and subsequently general manager. He is president of the Topeka Broadcasting Assn., twice past president of Agricultural Publishers Assn., a director of the Audit Bureau of Circulations and has twice served Sigma Delta Chi as a member of its Executive Council.

The accompanying penetrating article on newspapers and newspaper making was an address at the Madison convention of Sigma Delta Chi.

stock-selling purposes, as "a road without a termini at either end."

I once overheard an interview between an advertising agent and the enthusiastic representative of a magazine. "Why," exclaimed the young man, "we now go into more than a million homes every month!" "Yes," replied the space-buyer. "And what do you do when you get there?"

The financial structure and the circulation of a daily newspaper merely provide means to an end. What is the end? What do we do when we get there? Tickle trivial emotions, spread pernicious propaganda, create class hatred and animosity, ladle out innocuous pap, or really contribute something to the intellectual and cultural life of our community?

Pray do not mistake me. I am not saying that the newspaper should be merely an organ of political opinion or that it should concern itself only with problems of eternal import. I am not condemning the comic strip or "human interest" stories and features. Small talk and chit-chat and gossip have their legitimate place in social intercourse. A dog fight on Main Street enters into the picture of the day's events. Crime and scandal cannot be shushed nor ignored. Many a profound philosopher reads cheap detective stories with keen relish.

God deliver us from the stuffy Olympian who cannot unbend. The gods on the mount become real to us only when we hear their mighty roar of laughter over a bawdy story. The newspaper must be human, and human life, thank God, is not made up exclusively of big moments. But neither is it made up exclusively of slapstick and mush.

We newspapermen tout the press as "the palladium of all civil, political and religious rights" (Junius), "the chosen guardian of freedom! Strong sword-arm of justice! Bright sunbeam of truth!" (Greeley) "The motive power of Progress; the beacon light of civilization; the herald of freedom in our national life." "Here shall the press the people's right maintain, unawed by influence and un-bribed by gain."

We say we are not merely carriers of advertising; we are not propaganda sheets; we "wear no man's collar"; we give the public every assurance that we are public servants. We rank ourselves with the church, the school, and the Supreme Court of the land, in our concern for the common weal. In short, we are fully conscious of our function in our social system. We recognize the responsibilities we have assumed. We know what is expected of us.

If there is any basis for the claims we put forward for ourselves, that expectation is not fully met by giving even all the news, supplemented by comic strips, Hollywood gossip and advice to the love-lorn. We are either taking on too much territory in our prospectus, or are falling lamentably short in our performance.

IT so happens that we are living in a mystified, befuddled and chaotic world. We thought, a few short years ago, that the brute biped we call "man" had really become civilized. We thought we had evolved into that state of well-being of which our forefathers dreamed, and seers and prophets foresaw. Poverty was about to be abolished, and peace and good will were to reign on earth and in the hearts of men.

But it is now apparent that we didn't read the stars aright. We seem to be slipping backwards. We're in a hell of a fix. Statesmen and politicians, teachers and preachers, bankers and brokers, philosophers in their ivory tower, artists and artisans, WPA workers and newspaper men, doctor, lawyer, merchant, chief, all are asking, "Where do we go from here?"

We are looking for a Moses. We need leadership as never before. There is an economic law that seems to indicate that demand creates supply. We shall eventually get leadership of some sort.

I assume that the most of us still believe in Democracy. We don't want to see a dictatorship set up in this country. We have no yen for a totalitarian state. We still believe in, or try to believe in, the much abused slogan, "Let the people rule." We might as well believe in it because in the long run they will rule.

I am still idealistic enough to believe that the function of the newspaper is co-operation with the people in establishing and maintaining a just and righteous order of society. And I am realistic enough to believe that the newspaper which does not take the responsibility of honest leadership in this chaotic day, is already on the road to that graveyard

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THE QUILL for February, 1939

# I Quit Three Times

## How One Newspaperman Finally Left the City Room to Write Boys' Stories

By RALPH HENRY BARBOUR

IT was Benjamin West, wasn't it, who said that a kiss from his mother made him a painter? Paraphrasing him, I might say that a slap on the back from an editor made me a writer of boys' books.

At the age of 7, or thereabouts, I was determined to become a streetcar driver; at 12 I aspired higher and was all for being a locomotive engineer; but having attained the ripe age of, perhaps, 16, I recognized those aspirations as but the impractical dreams of childhood and realized once and for all that I was prenatally destined to follow in the footsteps of my maternal parent, an artist of considerable talent, and make the contemporary masters of painting look to their laurels.

BUT one never knows. Hardly had I set out on my career as an artist, my efforts still largely confined to the margins and blank pages of my school books, when I discovered that "poetic license" didn't mean what I'd been thinking it meant and that anyone was at liberty to rhyme words with other words, whether he had a license or not.

That, as I now realize, was a turning point in my career. I gave up extra-illustrating my textbooks and turned, earnestly and ecstatically, to a life of rhyme. My next momentous discovery was that magazines actually paid money for verses. This was as gratifying as it was amazing, and I lost no time in putting the matter to the test. When *Puck* returned me the huge sum of one dollar for a four-line verse I saw that my future was assured. It seemed to me that rhyming entailed as little effort as slapping paint on canvas and promised to be quite as lucrative; whereupon I deluged *Puck*, *Life*, *Truth* and a number of more dignified journals with my wares and, subsequent to the lean period which every genius must suffer, en-

joyed a measure of success, without, however, amassing great wealth.

I can't recall my reason for adopting a pen-name, though perhaps it was because I hoped to some day graduate from the school of "society verse" and rhymed jokes and take my place with the real poets, but I did, and for some years Richard Stillman Powell quipped his way amongst the pages of the not-too-staid publications.

FROM verse to prose, however, as from larceny to burglary, is only a step. I took it on an occasion when the right rhyme wouldn't come, and by that act became irrevocably lost to Art; and Whistler, Chase, Innes and the rest remained unchallenged. By then it was as necessary for me to put words on paper as to draw breath, and I could think of no more ideal place to do it than on a newspaper; especially as there I would be not only supplied gratis with paper and pencils but paid a wage beside. So from the Highland Military Academy, at Worcester, Mass., I passed, without benefit of college, to the local room of the *Boston Advertiser*.

I was never a good "leg-man," lacking the necessary aplomb and tenacity, though, the facts in hand, I could write my story well enough. That first connection lasted but a few months and I headed west in search of the next one. I found it in Denver, and in that light-hearted—and slightly light-headed—city I continued my journalistic education on the *Republican*, *Sun* and *Times*. Many excellent newspapermen have matriculated in Denver, and not a few notable authors as well, and, while I disclaim inclusion in either category, I have always been glad that I attended so fine a school. We were, I suppose, an ungodly lot of young—and sometimes not-so-young—blades, but we profoundly respected our profession, held



Ralph Henry Barbour

high standards of loyalty and got out some swell papers.

As a newspaperman I was, I suspect, more noteworthy for versatility than sound ability, for at one time or another I played many parts between reporter and city editor, often a long way. I wrote a column on the *Times* before the word "columnist" had been invented, read copy, conducted a weekly page of book reviews, turned out an occasional editorial on an unimportant subject, reported several high-class murder trials, was a self-styled "war correspondent" during the Cripple Creek riots and, to cap it all, served for a time as cartoonist.

I usually found time after hours or when work slowed up to potter at a verse, a story or an article, and finally, acceptances having become fairly dependable, I abandoned the Fourth Estate and went to western Colorado as assistant manager for a land company. There I bought a ranch of my own a year later, and there, save for two brief visits to the East, I spent four years. It was a good life, but it didn't provide me with the expected opportunities for writing—or a living, either—and so I returned to Denver and the copy desk of the *Times*.

THE newspaper game is harder to pull out of than a poker game, and I tried three times before I finally succeeded.

I went to Chicago from Denver and to Philadelphia from Chicago. In Philadelphia I was copy editor on the *Times* until that paper was merged with the *Ledger*. Before that happened, though, I left to embark again, temporarily, on the literary life.

A short story published in *St. Nicholas Magazine* having to do with football and a college freshman met the eyes of Ripley Hitchcock, literary adviser of D. Appleton and Company, and he asked me to call. I lost no time. He said nice things about the story and was surprised when I confessed it to be the first I had written in the junior field. I had, he declared, an understanding

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HERE is a double-barrelled appeal in this article by the dean of America's juvenile writers—Ralph Henry Barbour.

First of all, it is the story of his writing career as related by himself—the story of his early years in newspaper work and his first attempts to write juvenile fiction, of his final decision to leave the city room to devote his time and talent to stories for boys.

Then, too, he offers suggestions for those who might want to write for boys. Mr. Barbour has written more than 100 books for boys—practically all of them still popular titles on the lists of his publishers, the D. Appleton-Century Co.



Red Ryder

THE lesson that Fred Harman learned as a kid, clutching his dad's suspenders and bouncing along behind the saddle on a salty western bronc, he never forgot.

"Hang on!" his father commanded, and Fred did just that, hot on the snaky trail of some bowling calf at round-up time.

As a matter of fact, on that advice Fred "hung on" clear across the country and today in a New York studio cluttered with hides and horns and branding irons he's recreating the Old West which he loves so much and where he was born just 37 years ago.

THEREBY tags a story as swift-moving and as colorful as Harman's graphic and exciting "Red Ryder" released by NEA Service, Inc.

For reddish-haired, genial Fred Harman is another cowboy who swapped the saddle for the easel and, like Jim Williams of "Out Our Way" and Will James and Ross Santee, his drawings are revivifying the last American frontier, the western cattle range country.

Of course, Fred finds it a bit hard at times recalling the Old West, hanging onto the straps in a Gotham subway. That's as close as he has come to "pulling leather" in the last several months. But then it's all in the day's work. Or as Fred laconically tells it:

"Anyhow, it's puttin' beans in the kettle."

Scarcely did the Harmans see a future artist in kicking, gurgling young Fred, born in St. Joseph, Mo., in February, 1902. If anything they probably saw him as a pretty small fellow to be lugged across the country to their new homestead in isolated Pagosa Springs, Colo. The Harmans settled there, in Archuleta County, one of the remotest and wildest sections of the West, when Fred was but two months old.

Archuleta County borders on New Mex-

# He's at Home on the

## Fred Harman, Creator of Red Ryder, Captures Old West for Comic Pages

By PAUL FRIGGENS

ico, is isolated because of its sheer raw ruggedness. The country exists solely on sheep, cattle and lumber. So Fred's earliest recollections were of feudin', gun totin' neighbors.

"My first riding was started so young," recalls Fred, "that I can't remember other than hanging onto my dad's suspenders before I was turned loose on a critter that he thought was plumb gentle like."

Later, Fred and his neighboring ranch companions used to "steal" burros from the sheep herders and try to ride these untamed buckers. The result, says Fred, is that "we developed a shape in our legs which naturally made us quite at home on bucking horses as we grew older."

SUCH was the rough and ready, come-and-get it start that was this future artist's. It was to leave a lasting impression, coloring all of his work to come. But the art work hadn't come as yet, not quite.

When he was 13, Fred's parents moved to Kansas City where his father, a versatile fellow, took up the practice of law. And two years later Fred took up the army. But the army didn't take such young recruits overseas and Fred got pretty tired standing guard duty over the Missouri city water works. So when his time was up he boarded the first train going west and returned to the ranch country of his youth.

The reception, however, was not particularly hospitable. Fred was almost a stranger now, work was hard to get. Finally, after two or three months he got his first job as a cowhand. After that he punched dogies from one ranch to another

over several years. And in Fred's own words:

"Breaking horses and breaking bones was all in the day's work."

Meantime, though, something was growing in Fred Harman, an unquenchable urge to look once more beyond the horizons. Perhaps \$40 a month as a ranch-hand had something to do with his decision. At any rate at 18 Fred returned to Kansas City for the winter. He got a job as a flyboy in the press room of the Kansas City Star.

But again in the spring he returned to the ranch, staking his saddle on other riding jobs. This time, however, Fred Harman came back with an idea—he knew from his observation at the Star that he wanted to draw. So a few months later found the cowboy in Kansas City once more, in the employ of the Kansas City Motion Picture Company.

He worked with U. B. Iwwerks and another fellow doing animated cartoons, one Walt Disney.

In 1923 Harman was called to St. Joseph, Mo., his birthplace, for another art job and while there he was married. Thereafter he was to know no more cowpunching except on occasional short trips each year.

From St. Joseph he moved to St. Paul, doing work in commercial advertising. From St. Paul he struck west again, taking off six months with an ax and team to build a large log cabin studio in his old home ranch country. From the ranch he moved on to Hollywood.

IT was the film capital that showed Fred Harman his real heart interest. Here he

**G**ALLOPING out of the Old West and across the comic pages of the nation is a bold and rugged figure—Red Ryder. Here is the story of the strip and its creator—Fred Harman. Neither Ryder nor his creator are drugstore cowboys—far from it! Harman rode the range as a cowpuncher and knows the life he portrays in his drawings.

Paul Friggens, who spins the story, has appeared numerous times in *The Quill*. Leaving the University of South Dakota in 1931, he started and operated his own news services in Belle Fourche and Pierre for several years. Then he joined the United Press staff, later switched to the staff of United Features and then to NEA Service, Inc., Cleveland.

His articles are frequently featured in the releases of Every-week Magazine, distributed to newspapers throughout the country.

# Range—and Quick on the Draw!

met Curly Fletcher, cowboy and writer of western verse and song. He decided to turn his hand at a bit of western portrayal himself. The result was a feature called "On the Range," a series of short stories and intimate pictures of western life. He also illustrated a book on the Pony Express, placed in numerous exhibitions.

And from Hollywood, Fred Harman rode his own hand-drawn cow ponies across the continent to New York. There he was signed by NEA Service, Inc., to draw a full Sunday color page, "Red Ryder," recreating the Old West of cowboys and rustlers, gamblers and stagecoach robbers, Indians and gun-totin' white men. So strikingly authentic is the page that most of the leading newspapers using it, such as the Detroit News, Baltimore Sun, San Diego Sun, etc., started it with page one play.

The Sunday page was so successful Red Ryder will become daily as well on March 13.

But Fred Harman boasts no achievement. Says Fred:

"I do not claim to be an authority on western life. That's too big a job for any one man. And neither am I trying to be another Charlie Russell, the famous cowboy artist. Russell painted the things which made him famous in the country that he knew at a time when his pictures now make history. I have the same idea, only my pictures are of cowboys as I have known them in my time."

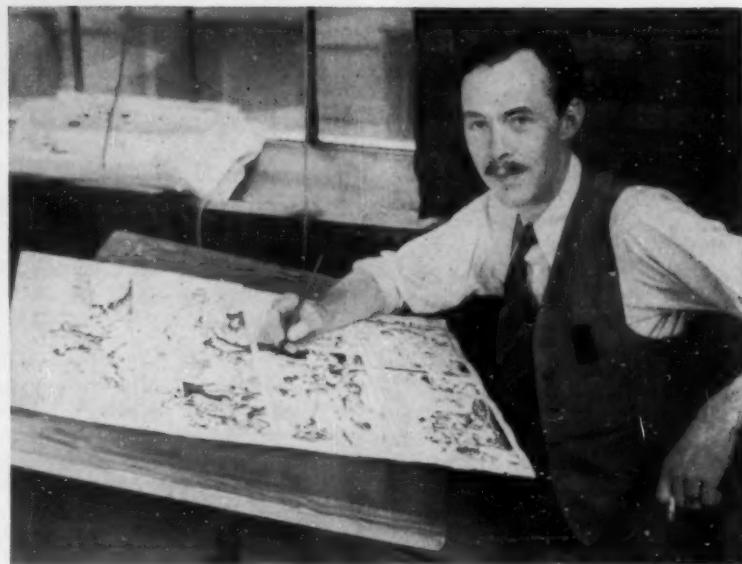
And Fred's hours today are cowboy's hours as he has known them too. He works almost constantly from early morning to 11 or 12 at night, including Sundays. He has his fun, but when he does it comes all at one time and sometimes, confesses Fred, "I'm rather hard to find when prowling around in the scrub pines or manzanita with a pack outfit."

Most of his work is done in his private downtown studio, cluttered with the hides and horn and branding irons, but the work Fred doesn't finish he takes home to Forest Hills, L. I., to keep him busy until midnight.

All of which may explain why his wife, a college-bred girl, has a hard time getting used to cowboys. The Harmans have a son, Fred, III. The artist's father is now a rancher in Colorado. One brother, Hugh, is also an artist and Hollywood cartoon producer. Another brother, Walker, also an artist, died recently.

THE Harmans return to the West for two or three weeks every year. Fred would like to stay longer, but the "opportunities afforded in the East to express my work gives me the feeling of still being West," he explains.

He knows intimately many of the old-timers who first went west when the frontier was young and when six-guns and 40-rod whiskey set the show. One of his proudest possessions is an honorary life membership card in the "Chuck Wagon



Artist Fred Harman at his drawing board.

Trailers," a famous group of cowpunchers who rode the range before 1905. That date automatically lets Fred out, but the cow-waddies made him an honorary member because his sketches were as true to life as the squeak of a cattleman's saddle. The only other persons to be so honored were Will Rogers, Gen. Pershing and Curly Fletcher.

Fred's hobbies are fishing and hunting and just getting outdoors. Better than anything else he likes to shoulder a pack outfit and hit out for the spots beyond the trails. The Utes, the Navajos, the Apaches live near his western log cabin studio and

with them Fred has struck up a lasting friendship. From his acquaintance with a little Navajo boy sprang the character "Little Beaver" who plays an important part in his "Red Ryder" adventure page.

Back East, of course, Fred still gets some outdoor's action, still rides. But he's a little more careful about what kind of horse he crawls on than he used to be. Two years ago on the last bucking horse he rode he was injured and physicians warned him not to ride again for at least a year.

"But that year's up now," says Fred, "so bring on your horses!"

## The Newspaper I'd like to See

[Concluded from page 4]

from which no newspaper returns. I say honest leadership; a leadership based on an intelligent, open-minded evaluation of what is transpiring in the world day by day; a leadership that recognizes that human progress comes only through change, but that every change is beset with unknowable and unforeseeable perils; a leadership that aspires to a decent order of society, attained at whatsoever cost to status quo.

NOW, we have no map, no chart, no blueprint of man's rough road. Good men, honest men, and men of the highest intelligence will differ as to the wisest course to be taken. That's why a free press and free speech are so absolutely essential to democracy.

And that is why "the newspaper I'd like

to see" does not conform to any set pattern. There must be milk for babes and strong meat for strong men; and I suppose the vegetarians have a right to ask for their sort of pap; and even wine-bibbers for the juice of the vine—outside Kansas.

A free press cannot be standardized in pattern or method. We must have the widest individualism. The only universal we may demand is that our newspaper live up to its own profession of being primarily an organ of service in common welfare. That's all.

That is the kind of newspaper I should like to see. Well, let's be not quite so censorious. Let's say, that is the kind of newspaper I like to see. There must be many of them.

You name them.

# Journalism on the Left

HERE is a legend along Park Row that in the early, lean days of the New York *Daily News*, reporters for that paper were submitted to a thorough ribbing at every deadline.

Seeing the *News* reporters start for a telephone, veteran leg-men lounging in Jack the Greek's would chortle: "Why call the paper? Why not call up your readers and tell them about it?"

That was before the *News* "caught"—before its mass appeal annexed the largest daily circulation in the United States.

More recently, say seven years ago, that line might have been applicable to minions of the proletarian press. Uniformly drab, their papers were languishing at a standstill in circulation and quality. Labor and left-wing journals had hit a new low in reader interest.

TODAY—as with the *News*, and for much the same reason—things are different. Labor and left-wing journalism are on the march. The labor press is constantly improving, gaining circulation.

With 573 publications it has built up a circulation of 8,788,000.\* Among the 573 publications are 25 dailies. One hundred and fifty-four papers have joined the fold since Franklin Roosevelt took office.

What is responsible for this spurt?

A strengthening of organized labor is the easiest answer. In 1900 there were approximately 600,000 organized workers and about 90 labor or left-wing periodicals. Today there are approximately 7,000,000 organized workers and 573 publications.

But there is more to the story than that.

The proletarian press has improved. It now has more readers than there are organized workers—a phenomenon which has not always been true. Labor newspapers have come a long way since the *American Federationist* was founded 44 years ago. The trend has been toward journals of interest to all workers, for nationwide consumption. This means competition. Editors must now make their papers interesting, salable commodities rather than mere formalized bulletin boards.

IN accomplishing this they have resorted to all the tricks of their "capitalistic" brethren—sensationalism, streamlining, tabloid sizes, picture pages, comic strips, serials, sport pages, subscription premiums and—even sex appeal.

Facilities for gathering the news have expanded and improved; there are now 21 services in this field—including three daily, three semi-weekly and two weekly.

The papers range in temperament from the revolutionary *Socialist Appeal* to the conservative *Federationist*, but all have in common a great concern for the social and economic status of the common man—the man that they feel is neglected by vested

\* Figures from a copyrighted survey by Eric Seligo, published in the *Neue Volkszeitung*.

By CHARLES ROBERTS

publishing interests. Three classifications of papers comprise the bulk of the proletarian press:

1. Labor (AFL or CIO).
2. Foreign language.
3. National-political.

In the vanguard of the proletarian press are a few periodicals of local political significance, such as the *Minnesota Leader*, and the few publications without CIO, AFL or political sponsorship which have managed to survive. Conspicuous among those which have are the strong *Milwaukee Leader* ("aggressive, liberal and independent") and the *American Guardian*, published in Oklahoma City by Socialist Oscar Ameringer but not party-subsidized.

**I**N the first category, of course, are the hoary *Federationist* and sprightly *CIO News*. Outlook of the two papers is best illustrated by their star columnists, William Green and Heywood Broun, respectively. Following the lead of these national publications are countless organs of labor locals.

The foreign language papers have aston-

**T**HIS brief article calls attention to the changes and developments that have been taking place in the labor press in the United States. This development is of interest to other newspapers with which the labor press competes—and to journalism school graduates who are finding openings on such papers.

Charles Roberts, who wrote the article, became interested in the labor press while hitch-hiking up and down the state of California. Now city editor of the *Minnesota Daily* at the University of Minnesota, he began newspaper writing by covering sports for the *Evanston (Ill.) Daily News-Index*. He continued with that paper after leaving high school, then entered Northwestern University. He left college to return to the *News-Index*, then entered the University of Minnesota. He worked for a time with the *Minneapolis Journal*.



Roberts

ishing circulations and a uniformly liberal point of view. Leaders in this classification are the *Jewish Daily Forward*, the *Freiheit* (anti-Nazi German), *La Voz* (Spanish Loyalist), the *Ukrainian Daily News* and the Finnish daily *Eteepain*.

Outstanding for their quality of writing and typographical excellence in the national-political category are three papers comprising the Communist "chain"—the *New York Daily Worker*, *Chicago Record* and *San Francisco People's World*. The *World* and *Record* use flush-left heads, other modern typographical devices. The *Worker*, which ironically enough is printed on the old presses of the *Wall Street Journal*, looks a good deal like the *Christian Science Monitor*. Others in this category are the *Socialist Call* (Norman Thomas), the *Socialist Appeal* (Trotzkyite), the *Epic News* (Upton Sinclair) and the *Progressive* (the *LaFollettes*).

Unique in the proletarian field because it was founded as an independent labor paper and has gradually swung to the CIO side, is the *People's Press*, printed in 36 regional editions and claiming a circulation of 330,000. It is a two-year-old weekly.

**T**HE fact that there are still 32,000,000 unorganized workers in the United States is, strangely enough, the brightest spot on the immediate horizon of the proletariat press. This gives it a circulation potential of 40 to 45 million—an audience that even reactionary advertisers could not afford to ignore.

The greatest threat to the proletarian press is encroachment on its audience by the metropolitan press. Several big-city dailies—notably the *New York Daily News*, *Philadelphia Record* and *Chicago Daily Times*—have already partially invaded the field.

It may still be true that labor and left-wing papers are edited by men "with more zeal than talent," but cut-throat competition (although the left-wing editors would never admit it) has resulted in improvement of the breed.

Journalism school graduates and—through the Guild—veteran newspapermen are now sitting at typewriters formerly operated by men who had nothing but willingness to recommend them. With the field overcrowded, Nature's old survival-of-the-fittest law is clearly in operation.

Meanwhile the proletarian press is looking up—and looking better.

The *Temple (Texas) Daily Telegram* was announced Oct. 9 as winner of the highest award of the southwest newspaper contest at the Texas State Fair at Dallas. Five southwestern states entered the contests. This made the fourth consecutive first place won by the *Telegram* in Texas newspaper contests. WALTER R. HUMPHREY (Colorado '24), a past national president of Sigma Delta Chi, is editor of the paper, and has six members of the fraternity on his editorial staff.

# I Cover the Campus

## A College Reporter Reviews His Work And Suggests Pointers for Successors

By STEPHEN COGSWELL

**F**OUR years ago I arrived on a small mid-western college campus with the intention of studying journalism and with a job as school correspondent for a large daily newspaper some 50 miles distant.

June will see me with a diploma, largely the result of earnings from my daily dispatches to the newspaper; but more than that, I think it will find me a college graduate far better adapted and prepared to take a job in journalism because of the training received as a correspondent.

The diploma may represent my four years in college but my true education is in the initiative, independence and an alertness toward life that have come with my contact with newspapering.

**C**OVERING the campus now is comparatively simple, but it was not so in the first months after taking the assignment.

The campus had not been actually "worked" up to then, except for those occasions when a particularly tasty story—the expulsion of a student for misconduct or any one of the others that can spring from a college campus—broke. At such times, state newspapers usually had to send a staff man to get the story and it often resulted in a banner or at least by being considerably overplayed.

As a result, the college authorities were weary and wary of any and all newspaper men. As on any news beat, my first work was that of a missionary. Constant calls

(and I still make them) to news sources developed friendships and confidence—and stories.

All too often, it was found, persons in a position to release facts were reluctant to do so, fearing that the story would be played sensationalistically, or given the wrong treatment. Now, since I have established myself, if I fail to make the daily rounds my informants call me. It's the same old story—nothing works like the grapevine when it comes to getting information. Friendships have not been limited to the faculty alone, for campus characters and students themselves are valuable sources.

A constant effort is made to make new and retain the old acquaintances, be seen, and let people know what my work is, and that news is my business—and, indirectly, my college education.

**O**NE of the hardest problems of all has been to overcome the ban placed by officials on the release of what they term "unfavorable" stories. On numerous occasions during my first two years, I was told of possible expulsion if certain facts appeared in print.

The facts appeared and I am still in school. This is largely due to a lengthy campaign in which it was pointed out that if the college is to get space in the paper's columns for what really constitutes little more than free advertising, then it must expect to take the results of



Stephen Cogswell

what the state editor might regard as a story worth playing up.

The school now accepts the bitter with the sweet, convinced, as was P. T. Barnum of circus fame, that it is desirable to appear before the public in print every day, no matter what the cause.

The result of my calls: I now find myself an unofficial publicity manager for the school.

**S**PORTS news provides the largest part of my earnings, and, fortunately enough, is the easiest to get. Game stories are only a small part of the work. There is the daily wire of up to 300 words during football season, also prospect and advance stories, and, what has been found to be the most popular of all, statistical stories dealing with past records of the teams and team members.

There are unlimited opportunities in the sports end, not so much because of their importance or, at times, even of their interest, but because the American citizen—at least in the midwest—is a nut on sports.

But if sports is the easiest to get and the least difficult to sell, it is the stories from other sources that usually are the best and bring with their writing a greater degree of satisfaction. General news stories seem to follow a set order year after year. A scrapbook of past years and a future book for coming months predict the proper date for the release of these annual stories—from enrollment figures through the year to the graduation address. Old as these may seem, they're still news and often can be rejuvenated and polished for resale year after year.

Stories of general interest are always cropping out of the various departments. Of especial interest, are the sciences—anywhere where experimentation and laboratory work may lead to discoveries or interesting facts.

[Concluded on page 13]

**T**HIS article shows the practical training in newspaper work that a campus correspondent can obtain—also points out how such a reporter can organize his work; face and overcome the problems that are his on any campus.

The campus offers a rich source of material to the free-lance writer or regular correspondent who knows how to handle the material and the people from whom it comes.

Stephen Cogswell followed his father and an elder brother in newspapering by serving as editor of his high school paper in Des Moines, Iowa. A January graduate, he worked as a reporter on the Des Moines Tribune until the following September when he enrolled at Grinnell College. He has served as campus correspondent for the Des Moines Register and Tribune for the last four years, covering both general and sports news.

During his junior year he was editor of the campus paper, the semi-weekly Scarlet and Black. Has been taking photos to illustrate his stories for two years and expects to continue in journalism following graduation this June.



William W. Loomis

**A**RE weeklies on the way out? The question is easy. The answer is: "Yes" and "No."

The figures prove that the number of newspapers in the country is decreasing. According to *Ayer's Newspaper Directory* there were 128 fewer towns with newspapers in 1938 than there were in 1937; there are 197 fewer newspapers being published now than there were a year ago.

At least two conclusions are warranted: some towns are no longer strong enough to support local papers; in some larger towns there have been consolidations.

**U**SUALLY where there has been a consolidation we now find one strong newspaper that is able to give better service than when the business was divided between two publications. In some cases where small weeklies have folded up, the reason may be found in a strong county seat paper that was doing a better job of news coverage than the local paper.

Another significant point to remember is that consolidations have been going on in the daily field as well as in the smaller centers—41 of them in 15 months. In the large cities publishing a daily paper is becoming more and more a big business; in the smaller towns the situation is relatively the same. No longer can a printer with a handful of type and an old press start a newspaper as in the days gone by, any more than a metropolitan daily can meet the pay roll and interest on its bonds just because it happens to have an *Associated Press* franchise.

It requires a larger investment in equipment and more cash for operating than formerly, and even Hearst finally has reached the point where he is selling or suspending newspapers that do not pay their own way—or better.

By and large, the statement can be made that consolidations are not evidence of an unstable industry but rather that the industry has been strengthened by such eliminations.

One strong, financially independent newspaper can serve a community better than two weak papers that are at the mercy of bankers or politicians and where there is a constant temptation to support any one or oppose any thing that will bring in a few much needed dollars.

On the other hand, the publisher who has a field to himself has to be on his toes to give all sides a square deal and to keep from taking the easiest road which does not make for strong journalism. While there is little excuse for the militant type of newspaper of an older generation, there is a need for red blood, courage and everlasting alertness to keep from putting out a colorless sheet that would not offend anyone. Every publisher in a one-paper town has to fight continually against creeping paralysis of slipshod news coverage and an insipid editorial page.

**T**HE strong weeklies are taking care of themselves. Let's hold a consultation on those that need an oxygen tent and get case histories; find out why they are in this weakened condition.

1. There are the old-time publishers who have failed to keep up with the parade. They may not be so old in years but old in their methods because they have not changed them in a decade. A prominent economist declared, not long ago, that any business man or firm doing things—anything—just the way it was done 20 years ago is on the way out. There have not been as radical changes in the newspaper field as in many other lines but it is hard going for the publishers who cling to the methods that did well enough 20 or 30 years ago.

2. Increased competition. There may be no other local paper but there is more competition for the time and interest of the subscribers. Daily papers are now delivered at Oak Hill almost as soon as in the city of publication. It was not so a generation ago. The daily has not only the latest news but interesting features, illustrations, cartoons and so-called comic strips. Then there are the smart weekly magazines with handsome covers, fine illustrations and more interesting material than ever before.

Great progress has been made by most dailies and by all magazines in the last decade while the *Weekly Bugle* has stood still. Then there is the auto and the movie each making a bid for the time of the subscriber. More than all the others is the radio with its news flashes, its up-to-the-minute market reports, its sports review, its commentators, music, drama, interviews and the finest funmakers in the land—all brought into the home by the turn of a dial—and yet some weekly publishers kid themselves they have no competition.

The pathetic thing is that all these competitors are so alert, so active in trying to improve their products and make them

# Are Weeklies on

## Reasons Why Some Weeklies Are Strong

By WILLIAM W.

more entertaining while Mr. Foggy Editor is content to put out the same drab, dull, unattractive newspaper that was quite satisfactory a generation ago.

3. Mr. Foggy feels that the merchants should support the paper and he complains bitterly when they don't. He whines in his paper about being hard-up and begs the subscribers to come in and pay what they owe. He deliberately lowers himself to the level of a panhandler and in so doing he loses the respect of his readers. A beggar is a beggar whether at the kitchen door or running a newspaper.

4. In trying to coax or browbeat the merchants into using his paper, Mr. Foggy is content to sell space instead of selling advertising. All he wants is to get a 2-col. 5-in. ad and he doesn't care how the space is used. It is o.k. with him if the merchant runs his name with the mere statement "Shelf and Heavy Hardware" or "Fresh and Staple Groceries" although that kind of so-called advertising never attracts a new customer to the store.

5. This leads to the most serious phase of the situation for many weekly publishers—even those who are on their toes and fighting hard: the source of revenue is drying up; the merchants are losing out as customers whiz by their store going to the county seat where there are larger stores with a better line of merchandise and other attractions such as modern beauty parlors and movies. Some go so far as to predict that in a few years

**A**RE the weekly and semi-weekly newspapers dying? Will the big dailies, ever reaching out? Are they dying of neglect, dry rot or just plain headed for new heights?

Plenty of newspaper people—and others—have been asking these questions these days. Young men considering entering the newspaper field are looking for an outlook. Bankers are hesitant about loaning money to newspaper publishers. Businessmen are considering the problem.

William W. Loomis, president of the *Citizen* and one of the best men in America to turn to for advice on newspaper problems, has a positive outlook. His *La Grange Citizen* has been a success and he also publishes three other papers.

Mr. Loomis is past president of the National Press Club and national honorary president of Sigma Delta Chi. The annual meetings of the weekly field were made at the national conference in Madison.

# On the Way Out?

## Some of Them Fail; Stronger Than Ever

JAM W. LOOMIS

there will be no weekly papers outside the county seats but there is nothing to warrant such a pessimistic view at this time. There are some fine trading centers that are not county seats.

Much has been said and written about the coming of the auto and the hard roads but in many cases this is just an alibi for poor business men—both merchants and publishers—who have gone to seed. Some inspiring examples are found of rejuvenated business in small places where the merchants—backed by a progressive editor—had sense enough to appreciate that the hard road which leads from their town also leads into their town and that the auto can bring many customers to their stores quicker than it can take them to the more distant county seat and that parking is much more convenient than in the larger city.

**B**UT when all is said and done, the fact remains that in many small towns, the source of revenue is drying up. The business men got by as long as people had to come to their stores because of their accessibility. To a large extent, those conditions have been changed. In bygone years the merchants simply waited on the trade that came to their doors, they never learned to go out after it—attract it to their stores. Those towns are going to seed and no editor of average ability can save them—and youngsters full of vim and energy are not being attracted to such locations.

ly newspapers of America headed for extinction? Are they reaching out farther and farther, strangle them? Or are they just plain mismanagement? Or are they

and others—are asking these and similar questions? Those considering entering the field are anxious over the cost of loaning money for their purchase. Schools

of the Citizen Publishing Co., La Grange, Ill., is turning to for comment on the weeklies and their been a prize winner for years. His company

of the National Editorial Association and past Sigma Delta Chi. These observations on the national convention of the latter organization in

Yes, the source of revenue is drying up. It is almost pathetic to read some of the letters from publishers who write to the National Editorial Association and to state associations urging them to get national advertising. Some of the letters tell a sad story, but they make one mad. The publishers would like to sit at their desks, open mail with orders for advertising that will keep them going, yet not one in a dozen would go out and make a market survey, dig up detailed information about retail outlets, annual sales of dealers and a breakdown of his circulation showing coverage of trade territory with data about the subscribers and their economic status—how many own their homes or farms; how many have autos, electric service, etc.

These publishers have the idea that all an association would have to do to get national advertising is go and ask for it. They have no appreciation of how large advertising accounts are placed, how markets are studied and campaigns mapped out.

The undeveloped resource in most weekly fields is classified advertising, and one thing on which all press association managers agree is that the progressive weekly publisher can bring in more revenue from classified advertising than he can ever hope to get from national advertising but it means hard work. You cannot develop a profitable classified advertising department overnight; you can't buy it. This is a growth and it means lots of work but it is a very profitable mine when it is developed.

**W**HAT about the weeklies that are going strong? What are they doing to keep up with the parade? What qualities distinguish the modern, successful weekly paper?

First of all is its attractive appearance. The progressive publisher is alert to the necessity for greater legibility for body type, more attention-getting heads and a better make-up that gives balance to a page and makes it look interesting—a frequent change of pattern so this week's paper will not be an exact duplicate of last week's. One of the smartest editors I know is continually stressing a wide range of stories for the first page so that every reader, no matter what his interests, will find something that instantly appeals to him. An indispensable part of better mechanical appearance is good presswork and more illustrations. Weekly publishers are every year giving more space to pictures.

Second: Better editing, more thorough covering of news, more entertaining features. It is easy to use too much syndicate feature material. Note the phrasing of that sentence. I am not condemning syndicate features for some are fine but it can be overdone—sometimes used by a lazy man to fill up space instead of hustling for all the local news. Prize-winning

weeklies often make intelligent use of features, especially illustrated material, to brighten their pages and give more variety but it should supplement rather than supplant local news or local features.

Too many weekly publishers neglect local features, especially those that would provide an unusual picture—something different from a single column halftone of a person's face. Reproductions of formal photographs are good but an action picture of some local feature will often call forth more dinner-table comment than any straight news story in the paper.

**T**HIRD: More general use of the services of state and national press associations. There is now available a little monthly booklet *Folks* for the use of country correspondents. It is interestingly written and filled with practical suggestions on where to find news and how to write it. This has greatly improved many rural news pages and has given the correspondents a new interest in their work. When this is followed up, it means more subscribers. Then there is W. H. Conrad's monthly service for developing Classified Ads which for a small fee gives the publisher the benefit of the experience Mr. Conrad has gained through the years which has put the *Star News* of Medford, Wis., on the map—a town of less than 2,000 population that yields 8 to 10 columns of want ads every week.

The press associations give tips on 50-50 deals whereby local merchants and distributors can secure certain national advertising; the motion picture cooking school has brought many thousands of dollars to weekly papers from national advertisers, not a dollar of which could have been obtained by individual publishers or even by groups without this clever tie-in. The producers in cooperation with the NEA, are figuring on a housing film that will bring in new revenue. There are many other tips, plans and campaigns made available through state associations but they are not automatic; they won't ring the cash register without real cooperation on the part of the publisher and the more he hustles, the more he makes.

However, no scheme or program has sufficient momentum to score a hit without the active interest of the publisher.

No less important are the warnings sent out against fake advertising agencies and space grabbers. It is humiliating to see how much space is given away because a mat with an illustration is furnished. This is the new technic of the free-publicity experts. Publishers fall for it and there are press agents who will make a formal contract to deliver so many columns of publicity for which the newspapers of the country will not receive a dime. To our everlasting disgrace be it said that the sucker list has not been reduced perceptibly in recent years because so many publishers fall for a free illustration even when they know someone is getting paid for the space that costs the newspaper real money.

**FOURTH:** Cooperation with other publishers. This is one of the most encouraging movements and is helping many publishers to cut down their operating costs.

Two newspapers in the same town exchange type on large ads and on legals. They take turns in setting the type or split it up and halve the composition costs. They sometimes make use of the same equipment. One paper in a Chicago suburb has a large, fast press. A publisher in an adjoining suburb locks up his forms, carries them to the other shop and utilizes the fast press. It is good business for both.

In New Jersey, three publishers went together in buying a Monotype and an Elrod. No one of them could afford such an investment; no one had enough work for the machines to keep them profitably employed. The investment was split three ways; the publishers take turns—a week at a time—using the machines and keep their cases well filled with new type, leads, slugs, line rules, etc. In Iowa, four publishers went together and bought an engraving plant. It furnishes halftones for all the papers at a fraction of the cost over four installations, all of which would be idle most of the week.

Greatest saving of all is in a harmonious relationship between competitors that eliminates price-cutting on advertising or printing. A customer cannot get a reduction by threatening to take it to the other fellow. In a few places publishers actually solicit ads for their competitors—so much in one paper and an attractive combination price for both. In Algona, Iowa, where one paper is issued on Tuesday and the other on Friday, a combination subscription rate is made as well as a reduction where the same ad runs in both papers—intelligent, profitable competition.

**I**N addition to the pitfalls to be avoided and the progressive steps that should be taken there is the right mental attitude towards newspaper work and an appreciation of all the qualifications that are required.

There is no other business or profession that is more complex in its requirements. Ours is a four-sided industry and very few men are competent to handle all of them efficiently.

First is the professional side—knowing how to handle news, write heads and make up a paper; recognizing accepted journalistic standards, deciding when to be independent and when to take sides—how to handle the delicate situations that frequently arise. This qualification is purely professional in its character.

Second is the manufacturing process—taking certain raw materials such as paper, ink, type, ideas and information and converting them into a finished product—a newspaper. The gathering of the raw material (news), refining it and putting it up in an attractive package that can be sold in the market place, is one of the highest developments of manufacturing art.

Third, is selling the products—subscrip-

tions and advertising. It calls for more than ordinary selling ability because advertising is so intangible. It is much harder to sell than a physical commodity; it has to be resold almost every week and it has to be serviced. This calls for a high order of salesmanship.

Fourth qualification is management of more than ordinary ability to coordinate the professional, the manufacturing and the selling activities. The matter of costs is all-important but few publishers do anything more than guesstimate; they charge for advertising what they think they can get; their prices for printing are based on what others charge. Now that the government is requiring so many records and reports, and taxes are becoming such a burden, the importance of management is given new emphasis.

Very few publishers are equally good in four different lines of activity and on many weaker papers one will find too much time is spent on one thing and not enough on the others.

**E**VERYONE has seen papers that are well edited, giving evidence of good news coverage intelligently handled. A paper may be beautifully printed but low on advertising. The publisher is good on the professional side and on the manufacturing side but weak in selling his product.

There are papers with a ratio of 70 per cent advertising, with no editorial page, poor news coverage and sloppy printing. The publisher is a fine salesman and little else—neither a capable editor nor a good manufacturer. There are very few who are overstrong on the management side but I knew one who neglected everything else to figure costs and would sit up half the night looking for a 10 cent discrepancy in trying to balance his books.

It is my contention that a young man looking for a job should analyze his own qualifications, know his strong points and sell them. On the other hand, it is just as important for the publisher to recognize his own weakness and in hiring help, find men or women who are strong where strength is needed on his particular paper.

If there is any other business that calls for so many different talents I am not familiar with it. Large industries can hire many department heads with special training and aptitudes but it is hard in a small organization to meet this problem and the smaller the paper the harder it is. The one-man newspaper is probably on the way out because few individuals have the many skills that are now needed to meet the new conditions which make it more necessary to do a bang-up good job of handling news and hard selling and careful management and high-class printing. Herein is the reason some papers have passed out of the picture and others are on their way—they were too lopsided.

I feel very deeply that most publishers could do a better job and make a greater success if they had a clearer understanding of the four-fold character of the business and put forth a real effort to build up the weak spots.

**P**UBLISHING a weekly newspaper is a very satisfactory business. Obviously no great fortunes are made in a business with such limitations but there are other forms of compensation as well as other money-making opportunities. A successful publisher has to be a man of sound judgment and often he becomes interested in other local enterprises.

I know a publisher in a small city in Illinois, not even a county seat, who lives in a \$20,000 home—actual cost, all paid for—and he owns two fine farms where he spends much of his time while a son looks after the paper. Not many miles away is a weekly publisher who left the first of November for his Florida home where he spends six months every year. A third friend recently returned from six weeks in England, the fourth trip he and his wife have made to Europe.

Another publisher took over the management of a motion picture house in the interest of the creditors and put it on a profitable basis. Later he bought it and he now has a chain of half a dozen movie houses. Last summer he showed me an earnings statement that was almost unbelievable. Meanwhile his son is running the newspaper and doing a fine job.

These are exceptional cases and for every one who has made an outstanding success I could name half a dozen who are making good in a very modest way—and a dozen who are just getting by. The ratio is about the same as in other professional and business lines and the conclusion is that success depends on the individual—his enterprise, initiative and capacity for hard work.

There is plenty of grief as well as a lot of satisfaction in running a weekly paper. At times one has to take sides against old friends in some local campaign for civic improvements, better schools, churches, parks, playgrounds, more efficiency in public affairs. He has to stand up at times under abuse and attacks that are unfair but that seems to be inevitable for all who are active in any form of community service.

Every editor is at times depressed by a feeling of futility. I have often thought of the satisfaction there must be in building material things—houses, machines, bridges, commodities—anything that one can see and appraise. Our activities and achievements are of another kind and we have to remind ourselves from time to time that the most important things in life are intangibles—love and hate, fear and courage, jealousy and faith, ambition, patriotism, character.

There is something wrong with a man who does not try to secure enough worldly goods to assure his share of comforts and conveniences and enable him to go places and do things that enrich his life but the greatest satisfactions are in fighting for something worth-while; in promoting activities and institutions and movements that will contribute to the welfare and happiness of those who have been handicapped in their efforts—and the weekly editor has rare opportunities for constructive service in this way.

# Ten Ways to Write Badly

**I**FF you are interested in writing as badly as possible, producing as little as possible and remaining as poor as possible, I can give you all the advice you need. My methods are sound, thoroughly tested; some of the best authors have reached success by avoiding them.

But let's not waste time. Here are the rules you have been waiting for:

1. Never write if you don't feel like it. Most of the successful authors write all the time, whether they feel like it or not. Don't let that bother you. Just wait until the spirit moves you; that way you will never "overproduce." If your stuff doesn't turn out well, maybe the difficulty will iron itself out some time.

2. Never re-write. Lots of authors who make big money spend endless hours polishing their copy, making sure that it represents their best efforts. But don't worry about that, either. Just breeze along. Even if the editors won't buy, you will have the satisfaction of knowing that your product is fresh and vigorous, that it doesn't smell of the lamp.

3. Keep plenty of interesting magazines and books at your writing desk. Picture magazines are especially good. When you feel one of those dull spells coming on, you can always get inspiration by reading what somebody else has written—and sold. You may spend a lot of time reading, but think of the background material you can accumulate!

**H**ERE'S No. 4. Never write on a regular schedule. People who get up early every day and start work at a reasonable hour are no better than clock-punchers. Why not stay in bed until 10:00 a.m., have a leisurely breakfast and then read the paper thoroughly? By that time you can begin to think about lunch. After lunch you can fool around a while, or maybe take a nap, and then go out for a walk. After all, you can always write at night, unless you have something else to do.

5. Always take a drink or two before you start writing. Some people find it hard to concentrate well if they've been drinking, and some people can't even hit the typewriter keys, but that doesn't necessarily apply to you. Maybe a drink will free your imagination. What about Poe?

6. Try to fix it so you can do your writing in the bosom of your family. It's pretty unpleasant to go off in a quiet room by yourself, and if you have somebody around you can always vary the monotony by idle talk. That will make the time pass quickly. Probably there will be an interesting radio program or two that you may want to hear. All this will keep you from worrying about not getting things done.

7. If you use a typewriter, always use an aging machine that doesn't work very

By STEPHEN E. FITZGERALD

well. Then you can make interesting references to "my battered old mill." This will sound romantic to all. If anyone asks whether it wouldn't be better to invest in a really efficient machine that really works—well, you can put that down to the modern fascination with machinery.

**N**O. 8. Develop two or three good hobbies. Chess, bridge and stamp-collecting will serve. It takes years to master chess, you can always get up a bridge party, and you can vary the monotony of collecting stamps by reflecting on how much money you have invested in them. Besides, you can always turn to a hobby when the words just won't come. That way you can achieve a broad culture and keep out of a rut.

9. Never bother to analyze carefully the style or methods of a successful author. It's a ten-to-one shot that he just "caught on" somehow. Probably his stuff is all mechanical, no originality. If the editors won't buy your stuff, it is probably because they are only after Big Names. Don't believe people who say this isn't so.

10. Be as literary as possible and don't associate with the masses. Most of the famous writers have had pretty close contact with real life, but you can always read their stuff and pick up the necessary chatter. Non-literary people aren't amusing; besides, you can have more fun running around with the same set all the time. Develop an Oxford accent; this will keep unpleasant people away. If it keeps others away, too, you will have more time to work.

Well, there they are. If you follow these rules faithfully for five years you can fail

magnificently. Don't pay any attention to people who repeat that hoary old saw about genius being one per cent inspiration and 99 per cent perspiration. Don't listen to people who tell the other gag about the ability to write being the ability to apply the seat of the pants to the seat of the chair. That's advice for dullards. Don't be a dullard. Follow these ten simple rules and be a failure!

## Cover Campus

[Concluded from page 9]

**B**UT perhaps the best source of all is the front page of the daily newspaper. The American college student is, to most of the public, a strange thing totally unlike any other living organism. He is expected to do things and react in a manner that is quite out of the ordinary, and, if such is not the case, the public is quite disappointed.

The answer, then, is to make the American college student react as the American reading public expects him to. If something happens in New York or elsewhere—be it a labor strike or the introduction of a new dance—the readers always seem to be interested in knowing what the college student is doing, thinking, or even saying about the matter.

**A**T the end of my first year on the campus, a speed camera and a flash gun were added to my equipment—which up to then consisted of a second-hand typewriter, two copy pencils and a few sheets of copy paper.

Now, when a story is submitted there is usually a picture to accompany it, greatly improving the chance for sale. In addition, there are many happenings that are hardly worth a story but might warrant a picture. There is also always a ready market for pictures of pretty co-eds—especially if the pretty co-eds have pretty legs—and a list of selected students is kept from which to draw when a picture is required.

The picture taken, I go to my darkroom (a regular closet in my quarters), load the negative in a light-proof box and leave the rest up to the paper's photographic department. Four pictures printed weekly is a good average, but all-time high stands at 12.

Now, possibly, you can see why I think there is definite value in getting connected with a newspaper while still in college!

I have found the work, the friendships and the experience valuable. The earnings have put me through school and now, with graduation only a few months away, I feel that I am much better prepared for a newspaper job for the four years' work as a college correspondent.

## NEWSPAPER MEN AND STUDENTS OF JOURNALISM

If you have chosen the Fourth Estate for your profession, you should choose National Printer Journalist for your magazine. If you are just entering the newspaper field, you will find this magazine a great aid to your career. If you are an old-timer at writing and publishing, you will discover fresh ideas in the many interesting articles on a wide variety of subjects which are contained in it each month.

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## NATIONAL PRINTER JOURNALIST

219 So. Fourth Street, Springfield, Illinois

### Important Questions

What new proof is there of the great interest in the advertisements in weekly newspapers? (See page 3, Feb. AMERICAN PRESS.)

Are publishers willing to get dealers for new products? (See page 1, Feb. AMERICAN PRESS.)

What is advice to weeklies of Don Francisco, head of the large Lord & Thomas advertising agency? (See page 4, Feb. AMERICAN PRESS.)

Answers to vital questions of this kind are presented in every issue of THE AMERICAN PRESS. Look over the February issue (send for sample copy) and see if it isn't well worth \$1 a year to be assured of getting every issue.

THE AMERICAN PRESS

225 W. 39th St. New York, N. Y.

## I Quit Three Times

[Concluded from page 5]

of boy philosophy, a statement which surprised but gratified me. Pointing out that no one was then writing stories of sports for the younger generations, he suggested that I try my hand on a book. The result was "The Half-Back," written during a two-month mid-winter sojourn in Atlantic City. The manuscript delivered, however, I was again at a loose end, and when the Philadelphia *Times* summoned me back at improved wages I went.

"The Half-Back" was the first of well over a hundred books for boys—and, indirectly, their sisters—and, although it was published nearly 40 years ago and its characters played a style of football long outmoded, it still holds its own with more recent products on the Barbour list. William Fayal Clarke, of affectionate memory, who was then editor of *St. Nicholas*, encouraged me to write more stories for that magazine and finally asked for a serial. So "The Crimson Sweater" happened, and subsequently, until *St. Nick* fell on lean days, I wrote a serial yearly. Since the Century Company, who owned *St. Nicholas*, conditioned that it was to bring out the serials in book form, I soon had two publishers on my hands; or, as perhaps I should put it, two publishers had me on their hands. Fortunately, Ripley Hitchcock's prediction of a market for school and athletic stories proved correct, and I began turning out two such each year for Appleton, a program which still continues.

IT was, of course, several years before royalties, eked out by earnings from short stories—Richard Stillman Powell had by now passed from the scene—were sufficient for my needs, and since I had finally and for all time withdrawn from the newspaper profession with the demise of the *Times*, I tried for a sub-editor's job with Mr. Munsey. I obtained an audience with him, but I could see that he didn't like me and I was quite certain that I didn't like him, and we parted with mutual satisfaction.

A former associate, who was now city editor on Mr. Hearst's New York paper, offered me a place on his copy desk, but, after an impulse to weaken, I courageously declined. Instead, I tried my hand at adult fiction in the form of a novelette for *Lippincott's Magazine*. It was accepted and subsequently published in book form and sold amazingly, but I discovered that it wasn't, after all, adult fiction but merely sentimental romance for coming-of-age youngsters.

Altogether there were, I think, about a dozen of those love stories which, prettily dressed, were published yearly and, literary merit aside, helped me through a decade of unstable finances. Several times afterward I tried to write for grown-ups, but it was no use. I had become a confirmed juvenile author and the adult point-of-view was no longer attainable. Still, like the comedian who pines to act Hamlet, I continue to cherish the hope that I shall yet turn out a sober, very serious and terrifically grown-up novel. In my

samer moments I know that I never shall. For one thing, no publisher would accept it. Once a comedian, always a comedian, and once—but you see what I mean.

HOWEVER, I have no regrets. Writing boys' books has been a lot of fun and has kept me very comfortably alive. The juvenile writer has one advantage over the novelist, for, whereas the latter may win huge acclaim and a large sale with a book, its life is usually brief. Juveniles, however, have a way of emulating Mr. Tennyson's brook and going on forever; or, at least, for a surprisingly long time. The juvenile author who has established a fairly extended list, while he may never know the sudden wealth provided by a phenomenal best-seller, can be certain of a steady and continued, if not large, income.

There is, I believe, no special talent required for the writing of stories for the teen-age boy. One needs, of course, sympathy and understanding, as well as a knowledge of boys' ways. It won't do to patronize them. They don't like to be "written down to" and, while they enjoy being laughed with, they resent being used as subjects for mirth. In other words, you can make fun with them but not at them.

They demand action but will stand a good deal of description and characterization if neither halts the story. They have a strong and uncompromising standard of fair-play and know right from wrong without having to be told by the author; and you can't fool them, either. They expect their heroes and villains to be plainly labeled and to behave according to their labels. They like sentiment, even if they pretend they don't, but they balk at sentimentalism.

As readers, boys are extremely loyal. Please them with one book and they'll be back for more and will advertise you to their friends. So long as you don't let them down they'll stick to you and, when their own boys come along, see that the new generation sticks, too. Boys are strange, interesting things. Just as their fathers are. Boys and men are about the same at the core.

That's about all I know in regard to writing books for boys. And maybe I don't know all that; just think I do. Anyway, as soon as I write that book for grown-ups . . .

JOHN STUART HAMILTON (Wisconsin '22) has been promoted to an assistant professorship at the Graduate School of Journalism, Columbia University, where he is also managing editor of the *Independent Journal*. Hamilton ran the press bureau of the American Embassy in Paris and was Tokyo correspondent for the London *Daily Mail* before he returned to teach.

MADISON S. TURNER (Montana '31), owner and publisher of the Brigham (Utah) *Daily Reminder*, started his sixth year with the publication Sept. 28.

## • THE BOOK BEAT •

### America's Magazines

**A HISTORY OF AMERICAN MAGAZINES**, by Frank Luther Mott. Harvard University Press, Cambridge. Vol. 2, 1850-1865 xvi + 608 pp. Vol. 3, 1865-1885, xiii + 649 pp. \$5 per volume.

To examine the pages of old periodicals is to review the history of the periods of their publication. That, in a sense, is what Dr. Frank Luther Mott has done in his "A History of American Magazines" (Harvard University Press), volumes two and three of which have just been published. Volume one, which appeared in 1930, covers the period of 1741-1850; volume two, 1850-1865; and volume three, 1865-1885.

More than being a history of periodicals—scholarly, detailed, and readable, this is a survey of the literary and social history of the country as reflected in the pages of the magazines which flourished from time to time. Commenting upon this aspect of his work, Dr. Mott, who is director of the School of Journalism at the University of Iowa, writes:

"There is a certain fascination about old magazines. . . . The distinctively human element is never long absent from their pages. . . . The magazines have always echoed popular ideologies, presented personal but representative emotional responses, interpreted the men and women of their own days. . . . Not even the newspapers present so effectively the veritable life of the times in which they were published. Historical investigation must increasingly look to the old weekly, monthly, and quarterly journals to discover what men and women were doing and thinking and feeling. . . ."

The pattern of each of the three volumes is such as to render the work suitable for either reading or reference purposes. It may also be used as a textbook or as a guide by one wishing to make a further study of periodicals or contemporary literature and thought.

The first part of each book is a running history of the magazine developments of the period, with attention to the more important trends and their relationships to contemporary affairs. This is followed by a section in which there are full-length sketches of the principal magazines which were begun within the span of the volume.

Volumes two and three contain sketches of 76 periodicals, among which are such well known names as *North American Review*, *Youth's Companion*, *Scientific American*, *Harper's Monthly*, *Putnam's Monthly*, *Harper's Weekly*, *Atlantic Monthly*, *Vanity Fair*, *St. Nicholas*, *Police Gazette*, *Puck*, *Nation*, *Delineator*, *Scribner's*, and the *Southern Review*. A concluding section of each volume is a chronological list of the publications of the period. Each volume is, of course, indexed.

This work has been published in cooperation with the Modern Language Association of America, with the assistance of a grant awarded by the American

### Book Bulletins

**LORDS OF THE PRESS**, by George Seldes. 408 pp. Julian Messner, Inc. New York. \$3.

One of the most discussed books of the last year—a book every newspaperman will want to read if he hasn't already. George Seldes never has pulled his punches—and he certainly doesn't here.

**GRAND CIRCUS PARK**, u.s.w., by H. C. L. Jackson. 137 pp. Arnold-Powers, Inc., Detroit. \$1.75.

A grand collection of some of the best stories that have appeared in the author's column in the Detroit *News* during the last eight years. Thirty-seven of them in all—perfect short-shorts—splendidly printed.

**MAGAZINE WRITING AND EDITING**, by Mitchell V. Charnley and Blair Converse. 352 pp. The Cordon Co., Inc., New York. \$3.25.

A beautifully printed and bound volume containing what has appropriately been termed "the most realistic approach to magazine article writing that has been published." If you want to know the way magazines are made, here's your guidebook.

**A PECULIAR TREASURE**, by Edna Ferber. 398 pp. Doubleday, Doran & Co., New York. \$3.

One of America's greatest writers—a former newspaper woman—writes the story of her life. Not her life alone, but that of an American Jewish family during the last half century, a story of the America she has known and loved. One of the books that will stand out when the literary year passes in review.

Council of Learned Societies from a fund provided by the Carnegie Corporation of New York—a recommendation in itself as to the scholarly worth of the material. Volume one, which bore the imprint of D. Appleton-Century Company, has been taken over by the Harvard University Press, which has issued the second and third volumes in the same format.

Dr. Mott is also the author of, among other things, "Six Prophets Out of the Middle West," "The Man With the Good Face," "The Literature of Pioneer Life in Iowa," and "Rewards of Reading." He has been editor of the *Midland* and of the *Journalism Quarterly* and chairman of various important educational and journalistic committees.—JOHN E. DREWRY, Director, Henry W. Grady School of Journalism, The University of Georgia.

### Books and Authors

Those teaching or engaged in high school journalism will find a "Handbook for High School Journalism," published recently by the Douglas Printing Co., Omaha, Nebr., a valuable aid. The 112-page handbook, which sells for \$1, was edited by Anne Lane Savidge, instructor of journalism in Central High School, Omaha, Gunnar Horn, instructor in journalism in Omaha's Benson High School,

and Howard N. Keefe, typographer. The handbook is divided into three parts—a section devoted to traditional and streamlined headlines; a manual of style and a syllabus for a high school journalism course.

Roland E. Wolsey, of the Medill School of Journalism at Northwestern University, is the compiler of "The Journalist's Bookshelf, a bibliography of American Journalism," recently published by the Burgess Publishing Co., Minneapolis, Minn. The emphasis in the listing has been on books of dominantly journalistic content, a few titles having been included from related fields. The manual does not attempt to suggest a journalism library for general reading purposes, but one designed mainly for purposes of journalistic research. The list, in mimeographed form, sells for \$1.40.

Royce Brier, San Francisco *Chronicle* columnist, author of "Boy in Blue," "Crusade" and "Reach for the Moon," is reported by his publishers, the D. Appleton-Century Co., to be at work on another novel.

*Proofreaders Guild*, a proofreading and editorial revision service for publishers, printers, authors, literary agents and others who use the printed word, has opened offices at 1718 International Bldg., Rockefeller Center, New York. The organization is headed by Leslie H. Bradshaw and Carver Murphy. Of interest to authors is its manuscript rebuilding service, offering expert editing and where necessary, radical but sympathetic revision. A separate department is devoted to book designing, indexing, and typography.

### Contests

Houghton Mifflin Company, 2 Park Street, Boston, Mass., announce two Literary Fellowships for 1939—one in fiction, one in non-fiction. These will be awarded to promising writers to aid them in completing projected books, and will carry an award of \$1,000 each in addition to and entirely apart from subsequent royalties.

In making application for a Fellowship, candidates will be expected to submit examples of past work, published or unpublished, as well as definite plans for the project for which the award is asked, including a detailed synopsis or a tentative table of contents, with adequate samples of the proposed treatment, and letters from at least two responsible persons who can vouch for their characters and qualifications.

Houghton Mifflin Company will expect to publish the works for which the awards are given, upon their successful completion, on the usual royalty basis, and will continue their policy of making publishing arrangements with promising applicants other than those receiving the Fellowships. The awards will be based upon the literary potentialities of the applicants as indicated by the merit of the samples and the general interest of the projected works. *They are not prizes for completed manuscripts but a means of assisting work in progress.* If the projects submitted do not seem to them of sufficient promise, Houghton Mifflin Company reserve the right to withhold any or all of the awards.

### ACCORDING TO—

"THE QUILL is doing a capital job and is by all odds ahead of any trade paper I read as far as interest is concerned."—LYNN C. MAHAN, St. Louis, Mo.

## Kiper's Kolumn

By JAMES C. KIPER

Executive Secretary,  
Sigma Delta Chi

THE contributions being made to the field of journalism through the programs of Undergraduate chapters attain real significance when one sees the fraternity as a whole. Co-operating closely with the departments of journalism, the college or university, and the state press association, chapters find almost unlimited opportunity to perform useful service to the field.

That the chapters are taking advantage of the opportunities, and therefore elevating Sigma Delta Chi to a position of practical usefulness to the profession, is revealed in two surveys now being made by national officers of the fraternity. Ralph L. Peters, editor of *THE QUILL* and chairman of the Executive Council, is completing a thorough survey of the awards programs of chapters. The awards range from monthly citations for excellent reporting on college papers to coveted trophies presented by chapters to weeklies and dailies for community service, editorials, best front page, etc. Peters will report on the survey in *THE QUILL* soon.

Elmo Scott Watson, editor, the *Publishers' Auxiliary*, and vice-president in charge of Undergraduate chapters, is preparing an activities manual which lists and describes as to purpose, operating plan, and success the activities of all 41 chapters. The manual will serve as an exchange of ideas, and will contain suggestions for a well-rounded program with emphasis on professional activities. A summary of the information will be presented in *THE QUILL*.

PROFESSIONAL and Associate members of Sigma Delta Chi are responding promptly to the Jan. 1 mailing by sending to National Headquarters the information requested for the purpose of classifying all members according to the revised constitution. This information, together with the remittances for current annual dues, is already proving helpful to the fraternity and individual members. Several members have been recommended for jobs on the basis of information given. By having information as to occupation on National Headquarters records, each member is literally establishing a contact with the entire professional field.

The success of the fraternity's program from year to year depends upon the sup-



Kiper

port given by the membership as a whole. On meager income Sigma Delta Chi has advanced during the last decade to a position of respect and importance.

Now, to maintain that position and expand its practical program, Sigma Delta Chi needs the support of EVERY member.

\*

THE Dallas Professional chapter, one of the most active in the fraternity, will sponsor a regional meeting in April in commemoration of the thirtieth anniversary of the founding of Sigma Delta Chi. Plans are being made for a two-day meeting, with most of the time to be devoted to round-table discussions. Several nationally prominent newspapermen will speak.

Invitations have been extended to the Oklahoma, Louisiana State and Texas Undergraduate chapters, and faculty members of the schools of journalism at these universities. Announcement of the dates and program will be made soon to all Sigma Delta Chi members in Oklahoma, Louisiana, Texas, Arkansas and New Mexico. There are 549 members in these states. The Southern Methodist University chapter will cooperate with the Dallas Professional chapter, and will serve as host to representatives of Undergraduate chapters. Arthur Coleman, editor of *Holland's* magazine, is president of the Dallas chapter.

First regional meeting ever to be held within the fraternity, the Dallas meeting will be the first test of the plan for regional meetings throughout the country. The plan is to be submitted to chapters for a referendum vote this spring.

\*

ARNE RAE (Oregon '22), executive secretary of the National Editorial Association, Chicago, was honor guest at a luncheon meeting of the Chicago Professional chapter Feb. 16. Charlie Grimm, Columbia Broadcasting System sports announcer and former manager of the Chicago Cubs baseball team, was the speaker. Ed Cochran (Northwestern Professional), supervisor of sports pages of all Hearst newspapers, introduced the speaker. Paul B. Nelson (Minnesota), publisher and editor, the *Scholastic Editor*, and president of the chapter, presided.

\*

The Butler chapter recently established a "Sigma Delta Chi Bookshelf" in the Butler university library, beginning the project by donating 25 books on current affairs. More books will be added by the chapter from time to time. The idea was so well accepted on the campus that other organizations have volunteered to donate many volumes to the shelf.

\*

The \$200 scholarship awarded annually by the Indiana chapter will be presented Feb. 24 to two or three outstanding sophomore journalism students. The award is made to students who are majoring in journalism on the basis of high scholarship, need of financial aid and the student's probable future success in the field as judged by a committee of faculty and chapter members.

\*

The CHICAGO Professional chapter is planning a contest for the best unpub-

lished news-photo, to be held in March. . . . The GEORGIA chapter will soon issue a four-page bulletin devoted to news of the chapter's activities and of professional members of the chapter. The chapter recently presented venetian blinds to the Henry W. Grady School of Journalism. . . . The LOUISIANA STATE chapter will offer cash prizes for best news-photographs submitted in a contest to be conducted during March, April and May. University students are eligible to compete. Each photograph must be accompanied by a brief, concise paragraph of explanation, suitable for use in the *Daily Reveille*.

The UNIVERSITY of OREGON chapter's cup for the best paper in towns under 1,000 in the state, was awarded recently to the Redmond Spokesman. The cup is awarded annually at the Oregon Press conference. . . . The annual cup awards presented by the BUTLER, INDIANA and PURDUE chapters to members of the Hoosier State Press winning contests for the best all-around daily in cities of from 6,000 to 20,000 population, and best all-around daily in cities under 6,000 population, and the weekly with the best front-page makeup, were announced Feb. 10.

The LOUISIANA STATE chapter has begun sponsoring a 15-minute broadcast of campus news every Monday night over WJBO, Baton Rouge. Chapter members round up campus news events, prepare the script and present it on the air. . . . Members of the LSU chapter plan to attend the Founder's Day regional meeting to be held in Dallas in April, sponsored by the Dallas Professional chapter. The men also will attend the annual Gridiron of the Georgia chapter at Athens.

\*

J. ROSCOE DRUMMOND, of Boston, executive editor of the *Christian Science Monitor*, was initiated as a professional member of Sigma Delta Chi Dec. 1 by the Syracuse chapter.

Mr. Drummond, who was graduated from Syracuse University in 1924, has been associated with the *Monitor* continuously since that time, serving as a city reporter, assistant city editor, European editorial manager, editorial writer, and finally, in 1933, being named its executive editor.

During his senior year at Syracuse he was editor of the *Daily Orange*, undergraduate newspaper, and a reporter for the *Syracuse Journal*.

Mr. Drummond was the principal speaker at the third annual Sigma Delta Chi publications banquet, Dec. 1, which climaxed a day's celebration of the thirty-fifth anniversary of the *Daily Orange*. The entire celebration was under the direction of Sigma Delta Chi and was highlighted by a reunion of 27 former editors of the *Daily Orange*.

In commemoration of its birthday, the *Daily Orange* published a 32-page anniversary edition, thought to be the largest special edition ever published by a college paper. CHESTER HANSEN, editor, DOMINICK CROSS, managing editor, and EDWARD JONES, radio director, are all members of Sigma Delta Chi.

# WHO · WHAT · WHERE

Ed SAINSBURY (Minnesota '38) has been with the Minneapolis office of the *United Press* since his graduation last winter.

CHARLES M. WHEELER, Jr. (Penn State '38) is reporting for the Pittsburgh (Pa.) *Sun-Telegraph*.

STANLEY KANE (Minnesota '30) recently was named assistant to the publisher of *Dental Survey Publications*, Minneapolis.

MERLIN W. TROY (Penn State '38) is working in the advertising department of *Grit* at Williamsport, Pa.

GORDON M. CONNELLY (Oregon '38) is now the reporter for the Gresham (Ore.) *Outlook*, replacing GEORGE HALEY (Oregon '39), who has returned to school at Oregon State College for a position with the athletic publicity department there.

JAMES ECKMAN (Minnesota '32) has been named assistant editor, division of publications, the Mayo Clinic, Rochester, Minn., effective Dec. 1.

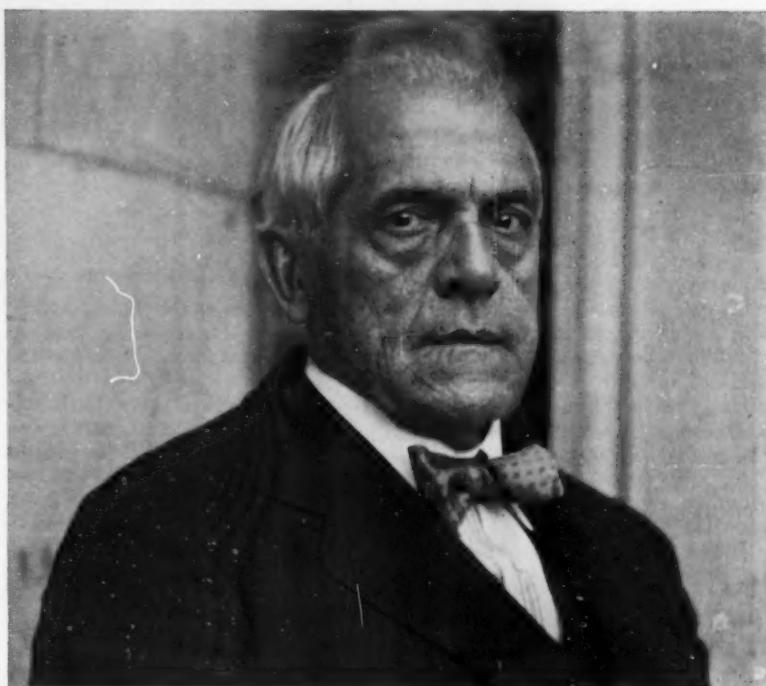
ARNE RAE (Oregon '22), for 10 years manager of the Oregon Newspaper Publishers Association, resigned effective Jan. 1, 1939, to accept the position of executive secretary of the National Editorial Association, with offices in Chicago.

GERD W. KRAMER (Wisconsin '38) spent July and August in Mexico City where he was enrolled in the National University of Mexico to study Spanish, Mexican law and its relation to business, and diplomatic relations between Mexico and the United States.

DR. ALFRED M. LEE (Pittsburgh '27), author of the recent book, "The Daily Newspaper in America" (Macmillan, 1937), has become a member of Raymond Rich Associates of New York, a firm engaged in counsel and management in the fields of publishing, distribution, and educational publicity for organizations operated in the public interest. A member of the faculty of the University of Kansas as Assistant Professor of Journalism in 1934-35 and as Associate Professor of Journalism and Sociology since 1935, Dr. Lee was on leave for the past year to carry on research as a member of the staff of the Institute of Human Relations, Yale University.

Dr. Lee's book was given the 1937 Sigma Delta Chi Research Award last spring. He is also co-author of "Studies in the Science of Society," published last year by the Yale University Press, and, during the past year, has edited a series of books for the Institute of Human Relations. Before going to the University of Kansas, he was engaged in newspaper and publicity work at Pittsburgh and New Haven. He has contributed articles to *Public Opinion Quarterly*, *Journalism Quarterly*, *Editor & Publisher*, and other periodicals on newspaper history and practice. Another article of his appeared in the October-December number of *Cahiers de la Presse*, quarterly publication of the Institut de Science de la Presse of the University of Paris.

Hon. Chase S. Osborn



Mr. Osborn—author, publisher, former Governor of Michigan, scientist, world traveler and orator—who was first national honorary president of Sigma Delta Chi, professional journalistic fraternity, reached his 79th birthday Jan. 22. He is at his winter home, 'Possum Poke in 'Possum Lane, Poulan, Worth County, Ga.

A graduate of the University of Pittsburgh in 1927, Dr. Lee received his M.A. from Pitt in 1931 and his Ph.D. from Yale in 1933.

OTIS L. WIESE (Wisconsin '26), editor of *McCall's Magazine*, and OLIVER E. KUECHLE (Marquette '24), were speakers at the Nov. 7 meeting of the Milwaukee Professional Chapter. About 40 members were present.

LAWRENCE A. KEATING (Marquette) is president of the chapter, ARVILLE O. SCHLEBEN (Minnesota) vice-president, EDWARD THOM (Wisconsin) secretary, and HALBERT F. VAN HORN (Purdue) treasurer.

Wiese, "the boy editor" who began editing *McCalls* 18 months after finishing Wisconsin in 1926, recounted recent developments in the magazine editing field, and Kuechle, football writer for the Milwaukee *Journal*, gave a mid-season review of top-ranking teams and a description of football reporting routine. Officers of the chapter are eager to know of members visiting the Milwaukee area who would be available as speakers at the meetings held the first Monday of the month.

Continuing a tradition of several years' standing, the Syracuse chapter of Sigma Delta Chi assumed control of the Syracuse University School of Journalism for one day, Dec. 5.

SCOTT M. CUTLIP, chapter president, assumed the deanship and taught Dean M.

Lyle Spencer's freshman class. Other classes were taught by CHESTER B. HANSEN, DOMINICK CROSS, ROBERT SHULENBERGER, WILLIAM RAPP, JOSEPH SPANG, WILLIAM BIESEL, PHI ABRAMS, MORTON HANDLER, and JOHN GILL, seniors in the chapter.

BENTLEY RAAK, instructor in typography and photography in the School of Journalism, and eight upperclassmen were initiated into Sigma Delta Chi by the Syracuse chapter, Nov. 29. Mr. Raak, a graduate of South Dakota State, was formerly assistant art editor of *McCall's* magazine, and has for many years had his private studio for commercial design and art work.

Undergraduates initiated were: GEORGE BLEEZARDE, WILLIAM CUNNION, WILLIAM DAVIDSON, MARTIN GOFF, HOWARD KRAMER, JOSEPH POSKUS, ROBERT SHULENBERGER, and ROBERT LOWE.

## Protect Your Fraternity Name

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Attleboro Massachusetts

AS  
WE VIEW  
IT

**Pommelled!**

**M**ORE good than harm will come from the pommelling the press has been receiving at the hands of President Roosevelt, Secretary Ickes, George Seldes and others. The press will emerge the stronger because of it.

The press has its faults—plenty of them. No one will admit this more readily than the newspaperman. Anyone can take these faults, cite examples and build up an indictment against the press. The same thing can be done against any other business, profession or organization.

Medicine can be painted in dark tones indeed if the failings and faults alone are listed—with no regard for the good things being done. Law can be shown as a pretty dirty business or profession if only its sins are paraded. So with the ministry, the teaching profession—to say nothing of the profession of politics.

**F**AR better for journalism that such charges are dragged out by the heels and exhibited to the public—that journalism can have the opportunity to defend itself, to clean up the sore spots, to strive to make such criticism unjustified in the future.

Perhaps the publishers will realize more than ever their relation and responsibility to the public. Most of them have been aware of this relationship—some have betrayed it, some have been ignorant or arrogant in their attitude toward the public they are supposed to serve.

Journalism must be above reproach—or as nearly so as human limitations and conditions will permit. It must have clean hands—be able to prove its fairness, its honesty, its invaluable place in the preservation of a democracy.

Journalism, by its conduct and record, must be ready at all times to present its case to the public. The press must have the confidence and respect of the public. The public needs a press in which it can have confidence. Each needs the other.

The press can prove its right to this confidence through its actions, through its presentation of the news from day to day. Confidence is not built in a moment—no matter how high-sounding the phrases employed. It is won but slowly and, once won, must be guarded vigilantly. Once lost, it is thrice hard to regain.

**Tips to Take**

**M**ANY are the ways in which a newspaper can serve its public—foster good relations between the two.

The Hastings (Nebr.) *Daily Tribune* does something which we believe might well be followed by other papers. It publishes an annual "Tapeline Edition" in which the year in the area is reviewed. The developments and accomplishments in various fields affecting the people of the region are pictured in illustration and story. This year's edition, the ninth in the series, was 124 pages. Each section had a two-color, photographic cover.

The Sioux City (Iowa) *Journal*, cooperating with Radio Station KSCJ recently presented its publisher, editor, managing editor, associate editor and city editor in a series of "Journal at Work" broadcasts in which the speakers discussed various phases of journalism in an effort to bring the paper and its public into a closer understanding.

These and other experiments might well be adopted by the press in bettering its public relations.

**Guides to America**

**T**HE United States has been sitting for a portrait these not so many months as otherwise jobless research workers, writers and editors have been preparing the American Guide Series as the main activity of the WPA Federal Writers' Project.

At its peak the Writers' Project gave work to nearly 6,000 people trained in various phases of the literary field. Today it employs about 3,000.

One hundred and sixteen volumes of widely varying types had been published up to Oct. 1, 1937, and new ones have been appearing monthly. The series will comprise separate volumes covering in detail the 48 states, the District of Columbia, Alaska and Puerto Rico, and a national guide condensing this material into six volumes. Supplementary and incidental publications will cover cities, towns, counties, regions and travel routes of special interest, nationality groups and folklore.

The guide books produced have been selling well—in fact some editions have been sold out completely. If you haven't seen them, take a look at one of these guide books. You'll be agreeably surprised.

**The Iron Hunter**

**W**ED like to pay brief but sincere tribute to one of the most remarkable men America has produced—Chase S. Osborn—who reached his 79th birthday Jan. 22.

His has been one of the fullest of lives. He has been a fighting, crusading editor; a discoverer of rich iron ranges; a scientist; author; Governor of Michigan; lecturer; educator—and his days are as busy and full today as they ever have been.

He has touched and influenced many lives—and that influence will be felt through long years to come.

**O**UR sincere tribute, too, to a man who has meant much to us personally and who has made in his quiet and entirely unassuming manner an impressive contribution to the journalism of his state and the nation.

We have saluted him before—but again we pause to hail Osman C. Hooper, professor emeritus of the School of Journalism at the Ohio State University, now in his eighty-first year.

Actively engaged in newspaper work for 58 years, he also taught in the School of Journalism for 14 years; founded the Ohio Journalism Hall of Fame; founded and edited the *Ohio Newspaper*; was a prime mover in the Ohio Newspaper Show; wrote, and published at his own expense, the only history of Ohio journalism so far produced; wrote one volume of the University history, several volumes of poetry, has served for many years as literary editor of the Columbus *Dispatch*—and has acted as the counsel, guide and inspiration for scores of young men and women who came under his influence as students.

**Why Not?**

**W**HY wouldn't it be a good idea for publishers to drop in on editorial meetings once in a while—to try to learn something of the problems facing their editors and their staffs?

If more publishers could be made to realize, as many of them do, that editorial acumen, integrity and leadership are reflected in the financial well-being of the paper, the editorial departments might get a better break.

## AT DEADLINE

[Concluded from page 2]

His essay was discursive: brief, enlightening, rambling, harsh, severely critical.

Invaluable documents: illegal, invalid, worthless, priceless, inadequate.

He is a bacchanal: Baptist, biologist, critic, rustic, reveler.

A corvine cry: crow-like, blood-curdling, loud, inaudible, startled.

Execrable verse: blank, serious, excellent, profound, wretched.

The halcyon days: peaceful, historic, ancient, memorable, disquieting.

A laconic reply: sarcastic, impudent, concise, evasive, lengthy.

A palpable error: excusable, obvious, unpardonable, disastrous, frequent.

He was guilty of peculation: desertion, arson, murder, theft, lying.

A sardonic expression: encouraging, sickly, sarcastic, confident, calm.

A veracious historian: prejudiced, inaccurate, stimulating, truthful, careful.

A banal remark: wise, bright, audible, commonplace, humorous.

The story was not germane: foreign, unknown, believable, fictitious, relevant.

His style was verbose: wearisome, clear, individual, artistic, wordy.

The quotation was apposite: contradictory, brief, pertinent, poetic, well known.

A torpid mind: diseased, active, keen, inquiring, dull.

He is a plagiarist: writer of plays, literary thief, plague-bringer, pest, sculptor.

He sat on the dais: balcony, throne, railing, platform, step.

A mordant comment: gloomy, sarcastic, pertinent, foolish, humorous.

How'd you do with it. NO, we're not going to give you the answers. Look them up for yourself if you aren't sure.

FOR the following, to us at least, interesting article on an unusual newspaper, we are indebted to the English weekly, *Tit-Bits*, whose interesting story was penned some months ago for *QUILL* readers by George F. Pierrot, director of the World Adventure Series, Detroit, an associate editor of *THE QUILL*. Here's the story:

"England may soon lose its strangest newspaper. It is, indeed, the strangest newspaper in the world. It is the *Hartland Chronicle*, of Devon, and its editor, reporter, publisher, advertising manager, printer and distributor is Thomas Cory Burrow, a bearded and energetic local celebrity who founded the paper in 1898.

"The current issue is the 485th, for it has been published at varying intervals. Mr. Burrow first covers his district by bicycle, searching for items of local interest. Then he solicits advertisements. Then he spends long hours setting up the type by hand in his attic office in the main street of the little village. Then he prints the paper on a machine that fills half his living accommodation. Then he sets out on

his bicycle again and leaves copies and collects subscriptions. It costs twopence a copy, one and six a year post free.

"He has regular readers in Europe, America and Canada. But the warning note appears on the copy that was published on Oct. 1st. A paragraph under the heading states: 'Please note that the number before your name and address label is that of the issue up to which you have paid, and probably the last we shall send until subscription is renewed.'

"There is another sad note in a paragraph on the back page. 'Thanks to the response to my appeal, it is possible to continue the *Chronicle* for a time . . . but a few are behind with their payments and we shall cease to send to them as there will still be a loss—which must be reduced.'

"The loss on the last issue was £4. The front page is full of advertising, but Mr. Burrow explained how it was necessary to borrow type from other newspapers in order to fill his columns, and the *North Devon Journal* and the *Herald* are responsible for many of the paragraphs which the Hartland Editor has no time to set in type. But Hartland news is well covered and, beginning with an addition to the list of funeral wreaths omitted from a previous issue, it continues with news of local dances, weather news, and short obituaries.

"The paper, being printed on a flatbed machine, would be unsuitable for reading in a crowded bus or train, for page 2 is only reached by opening up the paper entirely and spreading it out; page 3 is part of another sheet, and the reader progresses with some difficulty since it is delivered uncut to its subscribers.

"But then, readers of the *Hartland Chronicle* never have the need to read in a crowded train. The village is the farthest away from a railway station in England—14 miles from Bideford—and among the citizens are many elderly men who have never set eyes on a train.

"Here, then, is a curiosity of journalism. It will be a tragedy if the *Chronicle* passes away. For in that event another newspaperman will die of a broken heart."

FOR dispassionate, concise news reporting, H. L. Ober, local news correspondent for *International News Service* in Monticello, N. Y., sets a record in the following dispatch which he flashed by telegraph to *I.N.S.* recently:

"Wasserlauf's farm house afire near Swan Lake. Fire siren wouldn't work. When did, no one answered. Finally several volunteers arrived. No gas in truck. Got gas. At fire, found had no extinguishing chemicals. Liberty and White Lake companies summoned. When arrived, found no water. Fire, however, lost no time. Destroyed entire building and most of contents."

NEWSPAPERS, dailies or weeklies, that do not have a photographic department probably will be interested in a booklet recently published by the Folmer Graflex Corporation and being offered free to those desiring a copy.

This booklet gives the complete case history of a newspaper—the *New Era* of Riverton, N. J.—which found the purchase of a Speed Graphic camera and limited darkroom equipment the successful answer to the problem of how to meet competition from one other paid circulation paper and two free papers. It reveals how this enterprising publisher used local news pictures not only in his editorial department but in his advertising and job printing departments as well, resulting in a 138 per cent profit on his original photographic investment during the first year!

Illustrations of Speed Graphic pictures which have appeared in the *New Era's* editorial and advertising columns as well as illustrations of job printing work that was made possible through the use of Speed Graphic pictures are freely used throughout this 20-page booklet. Included is a summary of cost of operation. A copy may be had without obligation by writing to Department 10, Folmer Graflex Corporation, Rochester, N. Y.

RALPH T. BAKER (Oklahoma '32) recently resigned his position as manager of the Kansas State Press Association and is now with the Barrick Publishing Co., Kansas City, Mo.

## It's no fun

... breaking in a new man for a job, but the task can be made easier if an employer can be sure he has hired a man who is thoroughly fitted through personal background, training and experience.

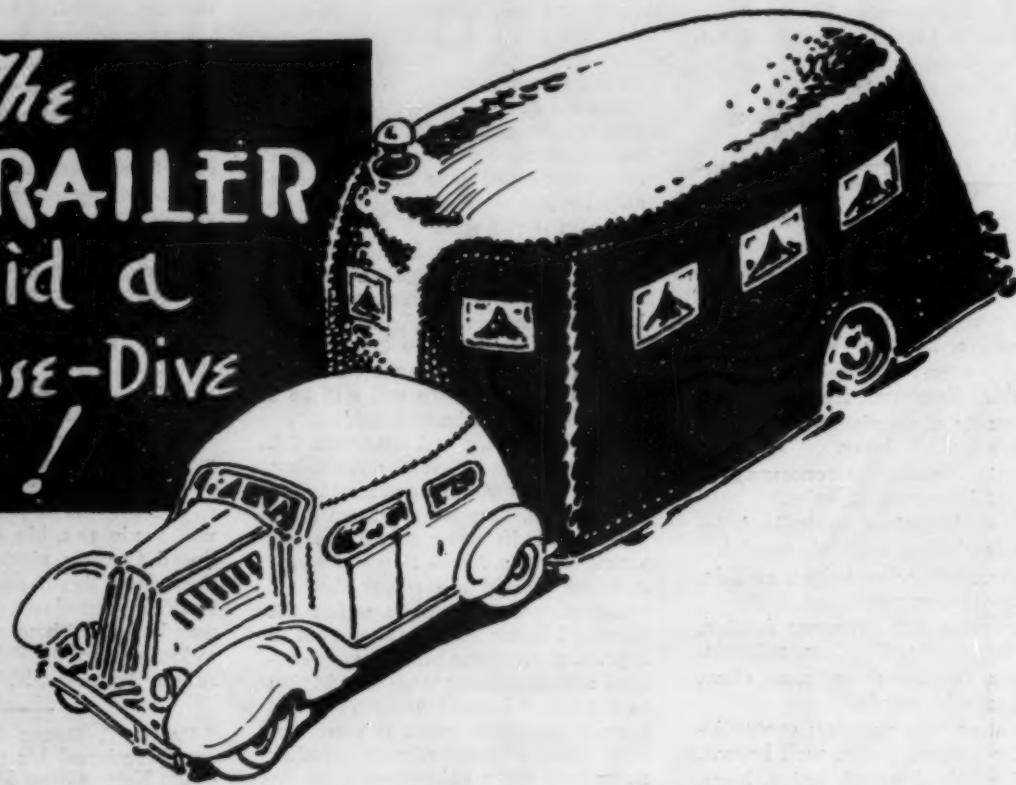
The employer calling on The Personnel Bureau is not swamped with applications and recommendations.

From its carefully investigated records of hundreds of men The Personnel Bureau will recommend only registrants who are really qualified and interested more than just for the sake of another job.

The next time you must fill a vacancy or add a man to your editorial staff—whether newspaper, magazine, technical publication, syndicate, press association or radio—write, wire or call

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**TRAILER**  
*did a*  
**Nose-Dive**  
!



For a while there, it began to look as if Trailers would revolutionize the American way of being foot-loose. Factories were built, rosy dreams born in the heart of investors, and the fever even brought such hot-off-the-press volumes as "Folding Bedouins."

Then it sort o' sluffed off. Too big a load to carry on behind . . . too much excess luggage for swift progress.

Well — Business is that way. Too many of us lumber along with a men-

tal trailer of useless or obsolete information. We carry a dead weight of clumsy data that slows up Today's inexorably swift pace. Far better to zip along equipped to absorb new ideas, new methods, at every turn of the road.

Editor & Publisher weeds out the deadwood: Fifty-two times a year it fills the Think-Tank with inspiration . . . not alone about newspapers but every interlocked activity. Four dollars for these fifty-two personally conducted tours to Progress is chicken feed.

**EDITOR & PUBLISHER**

Times Building

Times Square

New York, N. Y.